

**THEATRE VOICE I**  
**(THEA 2051-003)**

**Monday/Wednesday 11:30am-1:20pm DATH 111**

**Instructor:** Cynthia Beene

**Office Hours:** M/W 10:00-11:00, T/Th 1:00-1:30 by appointment. I will be happy to meet with you another time; please send me a message and we will make it happen.

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**PREREQUISITES**

Prerequisites for THEA 3050 Acting: Realism I include THEA 1050 Acting: Fundamentals, THEA 2051 Theatre Voice I, and THEA 2351 Theatre Movement I.

Students majoring or minoring in Theatre who have received a grade of "C" in any of the pre-requisite courses, even if they are transferring that course in, will be required to audition for consideration for enrollment in THEA 3050 Acting: Realism I.

Any student who receives a grade of "C" or lower in THEA 3050: Acting Realism I will be allowed to repeat it one more time. Should the student repeat the course and receive a grade of "C" or lower, the student will be dismissed from the Acting Concentration.

If the student has indeed earned a C in one or more of the three foundational Acting courses and an audition is required for enrollment in the Acting; Realism I course, these auditions will take place on the Monday afternoon of the week preceding the first day of classes. Students will be contacted by the Acting Faculty in advance to confirm their audition appointment, but they need to be prepared, based on their academic performance, for an audition of two contrasting one-minute monologues to be requested for enrollment in the Acting: Realism I course.

**HOURS: 3;1**

**COURSE DESCRIPTION**

Introduction to the mechanics of the voice and effective use of the vocal instrument for the actor. A basic foundation of techniques for vocal preparation and performance, including vocal quality, range, resonance, energy, and freedom. Rigorous, pre-professional curriculum--command of foundational skills required.

The many aspects of vocal expression will be explored and developed through the understanding of the anatomy of breath and vocal production, relaxation exercises, a solid foundation of breath-work and increased general physical awareness. Additionally, students will apply the foundational work they learn in this course as they exploration of a variety of written texts. When working with text, the student will learn the introductory acting terminology UNT

Theatre uses in all performance focused classes: Text Work, Circumstances, Objective, Obstacle, Action, Emotional Life, and Subtext.

### **COURSE OBJECTIVES**

**Training the Instrument:** Shaping the vocal instrument and building skill is the focus of the first half of the semester in Theatre Voice I.

- Students will study the anatomy and physiology of voice and breath in order to gain a literal understanding of how breath and voice happens in the body.
- Students will study how to produce effective and supportive breath in order to increase breath *capacity* and succeed at breath *recovery*.
- Students will engage in observation exercises as a way to learn about their body and voice.
- Students will learn how to produce effective breath to ensure continued positive vocal growth and success.
- Through the study of effective breathing students will know how to deploy exercises that will correct breathing habits that impede acting choices and the health of their voice.
- Students will learn to identify the specific vocal habits which impede their abilities and growth as a performer in order to independently deploy the exercises that will correct their habits to ensure continued positive growth and success.
- Students will learn about placement of the voice and vocal resonance in order to access and further develop vocal range.
- Students will examine their individual breath, vocal and speech habits in order to perform text with a free, unrestricted vocal instrument.
- Students will learn, through individual and collaborative exercises and critical analysis, how to apply relaxation, breath, articulation, resonance, and vocal production is connected to the vocal life of the character and character development.
- Students will learn to protect and care for their vocal instrument in order to maintain a healthy voice.

**Using the Instrument:** The application and assessment of newly acquired skills is the focus of the second half of the semester.

- Student's will explore dramatic text (contemporary, contrasting monologues) and poetry and "Great Speeches" in order to practice and test their skills of free and supportive breath and the effective placement of their voice.

When using text, students will learn basic script analysis and foundational acting vocabulary: *Text Work/"Magic If"/Given Circumstances/Objective/Obstacle/Action/Personalization/Physical and Emotional Life and Subtext.*

- Students will explore and perform monologues and other forms of text, (poetry, story, speeches, etc...) to practice the skills of relaxation, focus, connection to breath,

resonance and articulation and vocal placement/projection and understand how these skills are connected to acting choices.

- Students will explore vocal and emotional strength through contemporary monologue investigation and will learn how to bring greater personal meaning to their performances.
- Students will practice cold reading in order to improve their audition skills.

### **ATTENDANCE & PUNCTUALITY POLICY** **(2 Meetings a Week)**

Punctual attendance is critical for your success in the course. Thus, students are expected to be present and punctual for all classes.

The following policy is consistent with all acting courses in the department:

- Students are allowed no more than a total of THREE (3) absences during the semester.
- Students are considered tardy if they arrive for class no more than 30 minutes late. Arriving more than 30 minutes late for class is considered an absence.
- Students are expected to attend class for the duration of the period. Leaving before the class concludes is considered an absence.
- An occurrence of tardiness for the class FOUR (4) times is the equivalent of ONE (1) absence.
- A total of (4) absences means that the highest grade the student can earn in the class is an F.

Any student with an issue in the area of attendance and/or punctuality will be referred to the Acting Faculty for guidance.

If a student's absences have resulted in a grade with which they are not pleased, they may choose to withdraw from the class.

The professor's roll is the official record of absences and tardiness. At any point, students are welcome to check the grade roster on Canvas to be sure that their attendance/punctuality record is accurate.

## Attendance:

To succeed in this course your commitment to punctual attendance will be rigorous. You are expected to be at every class on time, and stay through the entire class period. To document your attendance sign in at the beginning of class. If you are late you may sign in below the line drawn across the bottom of the list. If you arrive 30 minutes or more after class time has begun you will not be allowed to sign in, and you may not receive credit for being in class. You are allowed 3 absences in this course. If you are tardy or absent your daily work grade will be affected.

## What to Bring to class:

Notebook or paper

Writing utensils

Water bottle

Dress in clothes suitable for movement including floor work (no jeans or restrictive clothing, socks with rubber soles or other indoor footwear)

Materials for assignments

## Grading:

| Assignments                               | Point Value |
|---|-------------|
| Daily Work - (30) 10 points per class day | 300         |
| Picture Book                              | 100         |
| Peer Prescription Paper                   | 150         |
| Shakespearean Sonnet                      | 150         |
| Self Prescription Paper                   | 150         |
| Final Monologue                           | 150         |
| Total Points Possible                     | 1000        |

TOTAL Points: Scale:

A: 1000-901

B: 900-801

C: 800-701

D: 700-606

F: 605 or fewer points

## Assignments:

### Daily Work

Earn up to 10 points per class period for performing the daily exercises and assignments.

### Picture Book

Read a picture book to the class using appropriate dynamics, clarity, and quality in the voice to share the story portraying different characters. This should be rehearsed beforehand in front of others (family, friends, roommates, colleagues). Show the pictures to the class while reading, and engage with the audience throughout. Present a compelling sense of commitment and energy. See full rubric on Canvas as the due date draws closer.

### Peer Prescription Paper

Choose two peers in this course to observe for this assignment. Describe their habits of articulation, relaxation, breathing, and resonance. Prescribe a series of exercises in a warmup routine and explain in the paper how the routine will support this student's voice specifically. The paper can be in any format that makes the most sense to your communication style (paragraphs, bullet points, tables, etc.), and should be submitted via canvas before class on the due date. See full rubric on Canvas as the due date draws closer.

### Shakespeare Sonnet

Choose one of William Shakespeare's sonnets that is interesting to you intellectually, emotionally, or both. You will study, rehearse, receive feedback, and perform the sonnet for the class off-book. See full rubric on Canvas as the due date draws closer.

### Self Prescription Paper

Describe your habits of articulation, relaxation, breathing, and resonance. Prescribe a series of exercises in a warmup routine and explain in the paper how the routine will support your voice specifically. Paper can be in any format that makes the most sense to your note taking style (paragraphs, bullet points, tables, etc.) and should be submitted via canvas. See full rubric on Canvas as the due date draws closer.

### Final Monologue

Choose 1 monologue from a play in the theatrical canon; make sure it is a piece of text from a character you would audition to play. You will rehearse, receive feedback, and perform this for the class off-book. See full rubric on Canvas as the due date draws closer.

## Weekly Schedule (subject to change)

| Dates     | Wk # | Tuesday  | Thursday  |
|-----------|------|--|---|
| 1/13-1/15 | 1    | Syllabus Day   | Peer Interview<br>Placement: Backness, Vowel Height   |
| 1/20-1/22 | 2    | Placement: Nasal, Bilabial<br><b>Picture Book (2-3 Students Read)</b>                                  | Placement: Dental, Labio Dental<br><b>Picture Book (2-3 Students Read)</b>                              |
| 1/27-1/29 | 3    | Placement: Alveolar Ridge, Post Alveolar<br><b>Picture Book (2-3 Students Read)</b>                    | Placement: Palatal, Velar, Glottal<br><b>Picture Book (2-3 Students Read)</b>                           |
| 2/3-2/5   | 4    | Resonators: Chest<br>Manner: Plosive, Fricative, Affricates<br><b>Picture Book (2-3 Students Read)</b> | Resonators: Teeth<br>Manner: Approximants - Glides & Liquids<br><b>Picture Book (2-3 Students Read)</b> |
| 2/10-2/12 | 5    | Resonators: Sinus, Nasal<br>Manner: Trills, Flap<br><b>Picture Book (2-3 Students Read)</b>            | Work Sonnets<br><b>Picture Book (2-3 Students Read)</b>   |
| 2/17-2/19 | 6    | Sonnets<br>Vowel Tree: Zoo Woe Shaw  | Sonnets<br>Vowel Tree: Goh Mah Fuh  |
| 2/24-2/26 | 7    | Sonnets<br>Vowel Tree: Huh Bah Deh   | Sonnets<br>Vowel Tree: Pey Ki Ri  |
| 3/3-3/5   | 8    | Sonnet Rehearsal<br><b>Peer Prescriptions DUE</b>  | <b>Sonnet Showcase</b>  |
| 3/10-3/12 | -    | SPRING BREAK   | SPRING BREAK  |
| 3/17-3/19 | 9    | Viewpoints: Pitch  | Viewpoints: Dynamic   |
| 3/24-3/26 | 10   | Viewpoints: Tempo & Duration, Repetition   | Monologue Working Sessions  |
| 3/31-4/2  | 11   | Viewpoints: Timbre, Shape, SATS Position   | Monologue Working Sessions  |
| 4/7-4/9   | 12   | Viewpoints: Gesture, Architecture, Action and Speaking   | Monologue Working Sessions  |
| 4/14-4/16 | 13   | Viewpoints: Kinesthetic Response   | Monologue Working Sessions  |
| 4/21-4/23 | 14   | Viewpoints: Speaking and Breathing   | Viewpoints: The Chair Piece<br><b>Self Prescription DUE</b>   |
| 4/28-4/30 | 15   | Monologue Rehearsal  | <b>Monologue Showcase</b>   |
| 5/5-5/7   | 16   | FINALS   | FINALS  |

## **STUDENT OBLIGATION TO ACADEMIC/PRODUCTION WORK**

Dance & Theater students are expected to budget and organize their time and efforts in order to meet both their academic and production commitments satisfactorily and on time. The faculty and staff recognize that the academic and production assignments within the department, as well as outside employment and other obligations, sometimes impose conflicting pressures on DT students. One of the main responsibilities of each student is to identify carefully and monitor the commitments that comprise their departmental assignments and outside obligations. It is also important to keep in mind that production work and outside obligations do not constitute an excused absence from DT classes or from the completion of any required class assignments.

## **ACCOMMODATION FOR DISABILITIES**

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation: reference Public Law 92-112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

## **STUDENT PERCEPTIONS OF TEACHING (SPOT)**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. For additional information, please visit the SPOT website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

The Department of Dance and Theatre also offers face-to-face SPOT evaluations, if the student wishes. Ask your professor for details if you wish to pursue that option.

### **ACCEPTABLE STUDENT BEHAVIOR**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom, and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr).